1:Lipkind E-5 (1937) 1948 SP9 Caraja SP9

Young men wear large armlets almost 12 inches (30 cm.) long crocheted of cotton with hanging fringes.

Women wear a bark-cloth girdle, which is wound round the body and under the crotch and looped over, hanging down in front. Feather headdresses of a number of different designs are worn by men on festal occasions. Men tie the prepuce with a firmly wound string and wear a string belt.

Elaborately decorated woven belts with hanging ema feathers are worn for wrestling matches. Bird down is glued on the shoulders, arms, and legs. Body painting is very elaborate, and designs covering the entire body are carefully executed with genipa. Urucú is spread generally, with accents on the cheekbones, the nose, and the upper arm.

TRANSPORTATION

The *Carajá* manufacture elongated dugouts, neatly adapted to landing and freeing their craft among the sandbanks.

MANUFACTURES

Bark cloth.—Bark cloth is made of *Apeiba* bast, soaked, beaten with flat stones, and dried until it becomes very soft and white.

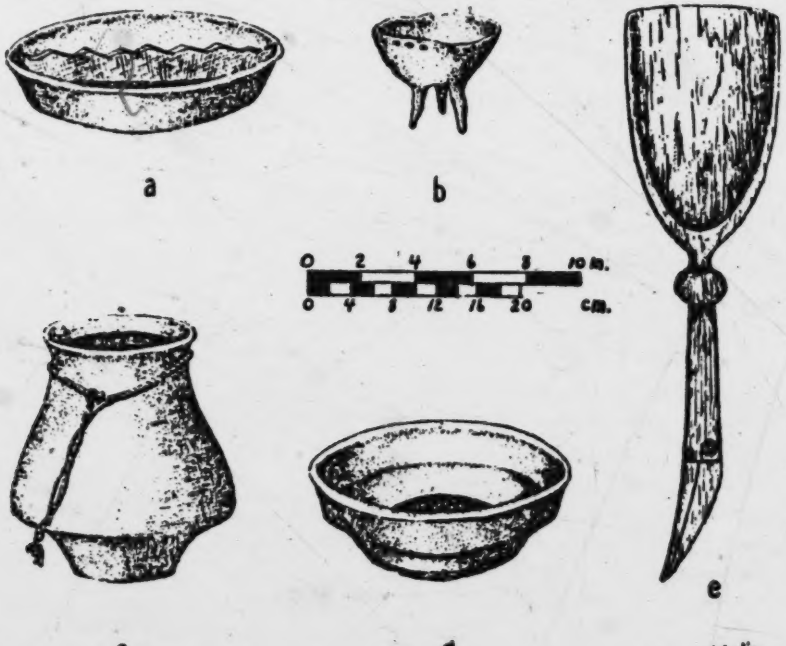

FIGURE 20.—*Carajá* manufactures. *a-d*, Pottery; *e*, wooden scoop. (Redrawn from Ehrenreich, 1891 b, figs. 5 and 14.)

1:Lipkind E-5 (1937) 1948 SP9 Caraja SP9

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PLATE 20.—**Carajá house and physical types.** *Top:* House. (Courtesy University Museum, Philadelphia.) *Bottom, left:* Warriors. *Bottom, right:* Girls. (After Ehrenreich, 1891 b.)

[Facing P.186]

1:Lipkind E-5 (1937) 1948 SP9 Caraja SP9

78 628 626 are the product of intermarriage and formal friendship. Intervillage feuds are common and are restrained only by the religious community, sanctuary being granted at all religious ceremonials.

ETIQUETTE

576 195 562 All dealings with visitors are conducted according to elaborate formal patterns. The language is rich in formal appellations, exclamations, and honorific phrases. The most remarkable feature is that women are permitted to behave with perfect freedom, whereas men, until they become fathers, behave with a shy and deferential modesty resembling but exceeding that of the Victorian maiden. Normal relations between members [522] of the same village are formal and dignified; only in the men's house or on fishing and hunting trips is the behavior of men relaxed enough to permit horseplay and casual joking.

LIFE CYCLE

553 551 **Childbirth and Childhood.**—The child gets two sets of names, one male and one female, as soon as the mother is known to be pregnant. These 843 846 are one's own names given by grandparents of both lines. Taboos in regard to diet and behavior are required of both parents before and after birth. There is a well-developed couvade based on the notion of an 853 intimate connection between the infant and its father. Babies are nursed 862 until they turn to other food of their own volition; sometimes ridicule is used as a sanction against particularly recalcitrant children. No inter- 854 course is allowed during the period of lactation. Babies are carried on the hip, and sleep with the mother until weaning, when they are paired [291] off with other children or with a grandparent. The girl child wears no clothing until weaned and then receives a fringed belt.

881 **Puberty and Initiations.**—At menstruation, a girl's cheeks are scarified and she assumes the girdle.

[304] [302] A boy passes through a first initiation at about the age of 8 or 9, when his lower lip is pierced and a small bone labret inserted. A couple of years later, he passes through a second initiation, when his hair is cut short to a tonsure, his entire body is stained black with genipa, and he assumes the penis cord. When his hair has grown out to shoulder length, it is put up in a braid, and he attains full status as a young man.

885 The next change of status for both boys and girls occurs at marriage, when, for the first time, they take on the responsibilities of regular work. 551 Teknonymy is a matter of pride and follows the birth of the first child. The name is retained permanently thereafter, even though the child should 888 die. At about 45 both parents discard their ornaments and accept the 561 status of old age. All the above age grades are named and involve differential behavior and dietary observances.

653333—47—15

1:Lipkind E-5 (1937) 1948 SP9 Caraja SP9

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[End Plate I]

PLATE 21.—Carajá types. (Courtesy University Museum, Philadelphia.)

/6 cont./

*532 the rolls there is put on, with a strong lacing, a second spherical roll, which runs out into a point at the bottom (Figs. 18, 21, 22, 23 /see p.48 /, Fig. 45 /see p.49 /) or in an attached foot (Fig. 24 /see p.48 /, Figs. 28 and 34 /see p.49 /). The feet come in all forms from the short stump to the fully fashioned foot (Fig. 28 /see p. 49 /). Worthy of [illegible] is the great exaggeration of the calves, thighs, and hip[illegible]se of the second and third forms, /7/ and parallel with [illegible] formation of /Fig. 29 appears here/ buttocks often a[illegible]g enormous dimensions (Figs. 23, 24b /see p.48 /, Figs. 28b, 30, 34b /see p.49 /), two phenomena which are lacking in the first form. They are explicable by a comparison with the body shapes of the Indians (Fig. 29 a and b [142] [301] /see p. 12/). They possess extremely strong musculature on the thighs, the calves stand out prominently because of the tightly tied calf bands of the young people, and even the cushion of fat on the seat is exceedingly strongly developed. The ideal of the [826] Indians is the strongest possible development of these phenomena and this ideal is apparently represented in the figures.

Only one figure falls outside of these three types (Fig. 30); it probably arose out of an extension of the second form. Stretching downward from the upper projections there are two long cylinders which remain uniformly thick to the bottom and are cut off horizontally.

The torso shows nothing remarkable in the case of the male figures. It has the deeply bored navel which is surrounded by indented painting. On the other hand, the torso of the female figures is singularly formed in that it juts out into a plate, sometimes projecting out quite far, on which the navel is found. The apron is [142] [291] attached below this plate. This phenomenon probably goes back to the protrusion of the belly caused by the tightly drawn bast apron, as was sometimes to be seen (Fig. 31 /see p. 12/).

An equally difficult subject is the representation of the arms and breasts; I must deal with them together, since it is not immediately obvious which of the two is represented.

1 [see p. 12--Analyst]

/7 cont./

*532 Both are completely lacking on some male and female figures (Fig. 32 /see p. 49 /). [142] [301] [302] On one female figure, a bulge is marked only by a small roll (Fig. 33 /see p. 49 /). These would, therefore, fall outside of our considerations.

The male figures show the following types:

a) Only <u>one</u> figure has fully formed arms and, in addition, small breasts (Fig. 18 /see p.48 /).

Fig. 29 a and b. Painted Karajá maiden.

b) Side protuberances from the upper body, which clearly signify arms, are present on a fairly large number of dolls (Figs. 28, 30 /see p.49 /).

Now follow three types on which it is at first not clear whether arms or breasts are represented.

c) On the upper body, in front, there is attached a transverse roll which ends in two breast-like cones on the sides (Figs. 16, 17, 19 /see p.48 /).

[142] [299] d) This roll is somewhat idented in the middle, so that the cones even more approximate a breast form (Fig. 36 /see p. 49 /).

Fig. 31. Protrusion of the belly of Karajá women in front and on the sides because of the tightly drawn bast-belt.

/11 cont./

●291 Clothing. The men go about completely naked, but tie the foreskin over the penis glans with a black cotton thread, like the end [824] of a sausage (Pl. I /see p. 103/, 1). The women wear the nantŏ, a kind of sash made of the bast of the jangada tree (Apeiba jangada). [287] /Fig. 2 appears here./ Softened in water and beaten and dried with flat stones, it acquires a high degree of pliability and a gleaming white, almost cloth-like appearance, very similar to the Polynesian tapa cloth made in the same way. A piece one span wide and 1 1/2 meters long is placed around the hips, both ends drawn be-

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Fig. 1. Body painting.

291 tween the legs from back to front and knotted below the navel, so that the ends hang down to the feet. When sitting down, the ends are thrown back under the seat (Pl. I /see p. 103/, 2).

This primitive costume is supplemented by various arm and leg bands which represent a special tribal peculiarity.

854 Soon after birth the lower arm and lower leg of the child are
291 wrapped with heavy black cotton cords (aʒonrubĕ), while a band five centimeters wide and likewise black is put around the body (uaitakaui) (Pl. VII /see p. 109/, 3 and 4).

/11 cont./

854 Some months later the broad, knitted cotton cuffs (deši) are
29 put around the wrists and ankles, while narrower bands provided with tassels hanging down in front are tied under the knee. The former are cylindrical, five to six centimeters wide, with thicker edges projecting out like a hat brim, the latter smooth and only one to two centimeters wide. With increasing growth these bands are gradually replaced by larger ones (Pl. VII /see p. 109/, 6 and 8).

291 The boys wear the ankle bands until after the lips have been pierced, the girls until they marry. The cuffs, which cover almost the whole forearm among the adults, are, like the knee bands, not taken off by either sex until after marriage, and by the women usually
[301] not before the birth of the first child. Upon the death of one of the two spouses, the surviving one puts them on again.

Fig. 2. Lip ornaments (1/4).

571 The sharp external division of single persons from married ones by such distinguishing marks is deeply rooted in the whole social life of this people, as we shall see later. Other ornamental objects will be discussed below.

291 Also to be included among the articles of clothing is an object quite peculiar to the Karaya, the "riiŏ," incorrectly called "rede" (hammock) by the Brazilians and also designated as such by Castelnau and Martius (Pl. VII /see p. 109/, 1).

[513] This cotton plaiting looks very similar to an actual hammock, to be sure, but it is not used as such and is not hung up at all, not
[513] even having any cords for this purpose. It serves, rather, as a cloak by day and as an underlayer at night when sleeping on the ground.

/11 cont./

291 ground. One end is drawn hoodlike over the head, while the other covers the seat. Thus the riiŏ is really part of the national costume.
[524] One sees, not only the adults, but also small children /12/ parading about with it, and even the little clay dolls of the latter are not
854 without it. Mats hung up by strings are used only for cradles for the newborn.

191 The question as to how the Karaya came to have this original
352 article of clothing is of great ethnographic interest. It is well-known that a large part of the Brazilian tribes does not use the hammock. These are chiefly the Gẽs nations occupying the entire eastern part of the country, such as the Kayapo, Akuã, Kaingan /Caingang/, Botocudo, etc., as well as the Bororo corresponding to them throughout, not in language, to be sure, but in their way of life, usage, and customs. They all sleep on the ground or on wooden frames.

Of the other tribes using hammocks, the Karaib /Carib/ make them out of cotton, the Nu-Aruak out of palm fiber.

This situation is so characteristic that the presence or absence of the hammock for a people, as well as the method of making it, is decisive for their ethnographic classification.

[513] Only the Karaya cannot be fitted into this scheme, because they make cotton hammocks, to be sure, but sleep in them on the ground.

[177] This permits one to conjecture that they only recently adopted the "rede" from another people and did not want to give up their old custom of sleeping on the ground (1).

1. Therefore the anonymous author of an old travel report in Revista trim., Vol. 25, p. 251, states correctly: "These Indians sleep on their redes and the same rede serves as a blanket. This idea is neither innate nor did it arise out of necessity. They learned it from someone." /Translated from the Portuguese./

/27 cont./

684 Adultery on the part of the husband is avenged by the closest relatives of the wife.

Everywhere in the social order of the Karaya the endeavor to preserve the peace of family life from any disturbance is prominent. The young people are for that reason kept under strict
836 discipline. Virginity is highly prized and protected (4);
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[113]

4. Couto Magelhães, Peterm. Mitth., 1876, p. 222.

extramarital intercourse between the sexes is punished with strict
848 penalties and under certain conditions with death. Children originating from such relationships are not, as among other primitive peoples, likewise killed, however, but rather are turned over to the chief's care, like other orphans.

589 /28/ Single persons, distinguished externally from the married
[291] ones by the above-mentioned cotton bands, are not obliged to
736 support themselves, but rather are supported by the community.
[591] Bachelors and widowers live together in a special hut and take part in hunting expeditions only when they please. Likewise, unmarried and widowed women are excused from supporting themselves. They live in the house of one of their nearest relatives.

589 According to a communication from Couto Magelhães, the
736 latter seem to have some freedom in intercourse with unmarried
[836] men. "There are in the Karaya villages men destined to be viri viduarum /men deprived of a wife/. These people have no other occupation, they are supported by the tribe and do not, like the others, undergo the hardships of long travels and raids. To my remark that it did not seem right to me that the community take on the support of these people, Chief Koinama replied that the peace which the families enjoyed because of this far outweighed the effort spent on their support." (Selvagem, p. 116.)

836 For the rest, the unmarried men who wish to turn to the
725 female sex are dependent on intercourse with the captured Kayapo
[589] women kept in half-slavery, of which among the Šambioa every village shelters at least a few. They are considered common

/30/

852 The wound holes are kept open with cotton threads passed
304 through them and changed often. The patient must fast for one day and is permitted to take only liquid nourishment for some time. The whole post-operative treatment is handled by an older woman experienced at it.

852 From now on the boys wear the T-shaped lip ornaments
301 of mother-of-pearl, not until later the piuva wood plugs. On
291 this occasion the bast apron of the women is put on the girls.

881 With the onset of puberty the young people of both sexes
304 receive the tribal tattooing amid similar ceremonies. The out-
[824] line of a circle is marked on both cheeks with a stamp made
[952] out of a piece of gourd (tešiã). Then the place is cut out with a small sharp stone, and cotton lint is put in the wound. After stopping the bleeding, genipa juice rubbed in causes the blue color of the scar.

881 The first appearance of the period is not celebrated with special ceremonies. The menstruating woman is considered unclean and must live apart from the others during this time. She is not permitted to bathe, but is washed by other women from a gourd bowl especially intended for this purpose.

857 Games and dancing. At an early age the children imitate the activities of adults. The boys practice archery and fishing; the girls give their mothers a hand in the household as soon as
524 possible. The clay figures have already been mentioned as children's toys. There are also small tops (kotauã, Fig. 15 /see p. 61/), canoes and oars, cooking dishes, etc. represented in the collection.

Games popular with the adults as well are the feather ball made of corncobs with ring-shaped inset, and furthermore the "game of cats cradle" /cited in English/ common in North America, as is well known, and recently described by Boas for the Eskimo. Strings drawn from hand to hand through the fingers represent certain animal figures by changing their arrangement. /Fig. 15 appears here./

/48 cont./

172 present petroglyphs inasmuch as the rock drawings are completely lacking precisely at the cataracts of the Araguaia; rather, Martirios Island lies in an absolutely clear and quiet stretch. Nevertheless, it is a most important place for the Karaya. It [131] forms the northern boundary of their territory and it is here that [648] the hordes of the Kayapo hostile to them frequently come to the river. Many a battle may have taken place in this region between the two nations.

The interpretation of the rock sculptures as memorials or border markers, to which perhaps family insignia of prominent leaders have been added, seems to be the most acceptable according to the prevailing conditions. /The remainder of p. 48 and pp. 49-77 are not translated./

/78/

Explanation of the Plates [1]

Pl. I. Karaya. Men and Women (of the fourth village of the Šambioa).

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1. Warriors. The man on the left /sic/ with parted hair, [276] the tobacco pipe (Fig. 4 /see p. 28/) in his mouth, holding his [411] weapons in his hand. The one on the right /sic/ shows the hair [301] put in a braid with the feather decoration ušiktamaru (see p. 16) and the national wrapping of the foreskin (see p. 17).

2. Woman and girl with the bast aprons, whose front end is drawn to the rear since both individuals have just got up from [285] the ground (see p. 17). One of the large buriti-fiber mats mentioned on pp. 38 and 39 forms the background for both groups.

Pl. II. Karaya. Men (of the fourth of the village of the Šambioa).

[301] 1 a and b. Portrait of a young Šambioa man with ear [304] sticks and wooden lip-plug, widely parted hair, and clearly recognizable tribal tattooing on the cheeks.

[1] [Plates appear on pp. 103-115--Analyst]

/78 cont./ [Plate II. Karaya. (cont'd)]

192 2. Two Sambioa warriors en face. The man on the left with
291 the feather diadem lurina on the back of the head (see p. 44),
301 bow, arrows, and club in his hand, the one on the right with the
302 small wreath-diadem (Pl. IX /see p. /, 6) and strings of glass
411 beads wound tightly around the neck. The large lower-arm cuffs identify him as unmarried.

Pl. III. Karaya. Karayahi Groups (taken in the last "summer camp" on a river island above the northern tip of Bananal Island).

1. Men, two of which wear arm-cuffs and knee-bands. One has the small feather rosettes with a central disk of mother-of-pearl in his ears (see. p. 46). Face painting with soot is recognizable. The straw hat of the older man sitting in front is not the one mentioned on p. 20, but a model directly borrowed
[501] from the settlers. In the background two long canoes and farther to the left in the distance the small Araguaia steamer.

342 2. Women, children, and young people sitting on the
361 ground in front of the tent-roofs of the summer camp, which are
516 made of mats. Two araras on the pole to the right, at the left on the bank a jabiru (black-headed stork).

Pl. IV. Karaya. Villages.

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342 1. Full view of the first village of the Sambioa.
361 2. Reception scene in the third village of the Sambioa.
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Pl. V. Karaya. Chief's hut (fourth village of the Sambioa).

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354 Group at the cooking place in front of the entrance.
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Pl. VI. Karaya. Weapons.

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1. Bow with wound bowstring and feather tassel (1/8).

[Plate VI. Karaya. (Cont'd.)]

/78 cont./

411 2, 3. Arrows with palm-wood knives (1/6).

4. Arrow with bird-bone tip (1/6).

5. Bird-arrow with blunt, knob-shaped tip (1/6).

6. Throwing board (1/6).

7. Arrow thrown by it, with blunt wooden tip (1/6).

8. War arrow with ray-spine tip (1/6).

[531] 9. War arrow with taquara-cane knife (1/6).

10. Lance with shaft-plaiting (1/9).

11. Flat club of the Sambioa chief Ambura (from the collection of Leite Moraes (1/9).

12. Plaiting pattern of the latter (2/3).

13. Grooved, round club of Ambura (1/9).

/79/

Pl. VII. Karaya. Cotton Work.

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301 1. Large black and white striped sleeping-mat or cape (1/8).

2. Fringed hangings of twisted cotton thread to be worn hanging down from the neck over the chest and back. Dyed with urucú red (1/8).

3, 4. Black, closely woven body-belts for small children (1/8).

5. Black tassels with pierced snail shells tied on in pairs with plaited cords taken doubled. Worn by small children around the neck (1/6).

6. Knee band of unmarried persons (1/8).

7. Black, closely woven forehead-band with rectangular mother-of-pearl disks sewed on (1/8).

8. A pair of tightly knitted, red, lower-arm cuffs, mark of the unmarried state (1/6).

Pl. VIII. Karaya. Oars, Gourds, Plaited Work.

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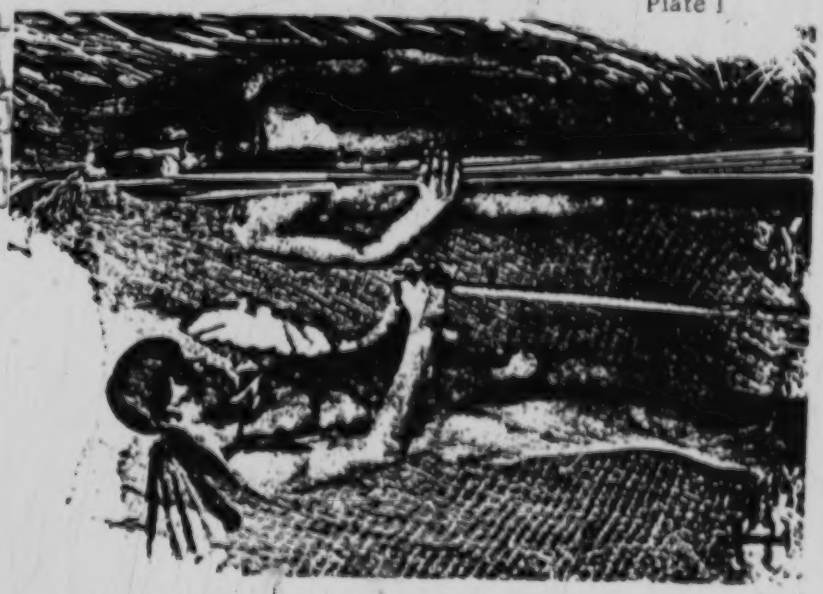
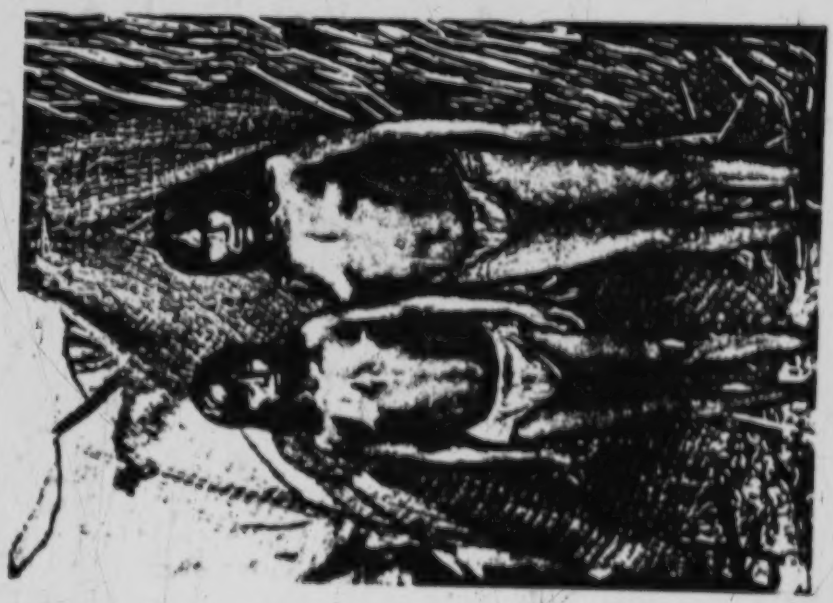
412 1-3. Oars with fish patterns (1/9).
415 4. Cassava grater (1/9).

5. Small tobacco pouch (1/8).

4. Ehrenreich--103 E-5 (1888) 1891 SP9 Caraja SP9

Plate I





4: Ehrenreich--104 E45 (1888) 1891 SP9 Caraja SP9

Plate II

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Plate III

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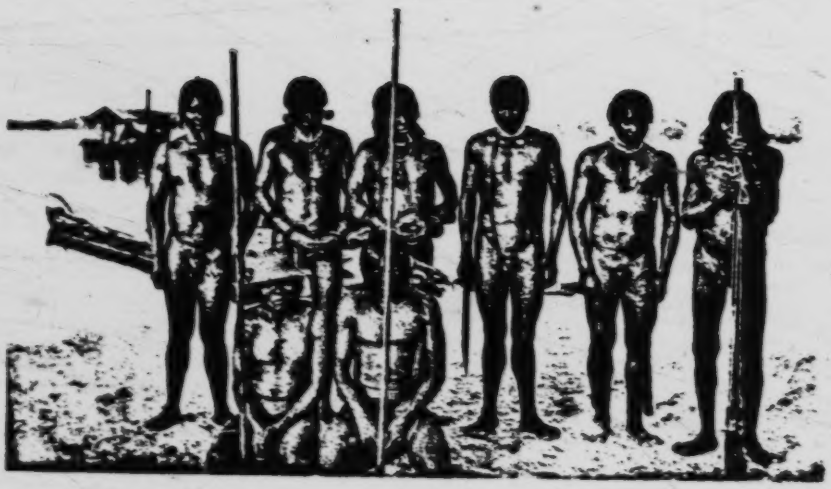

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4: Ehrenreich--107 E-5 (1888) 1891 SP9 Caraja SP9

Plate V

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4: Ehrenreich--109 E-5 (1888) 1891 SP9 Caraja SP9

Plate VII

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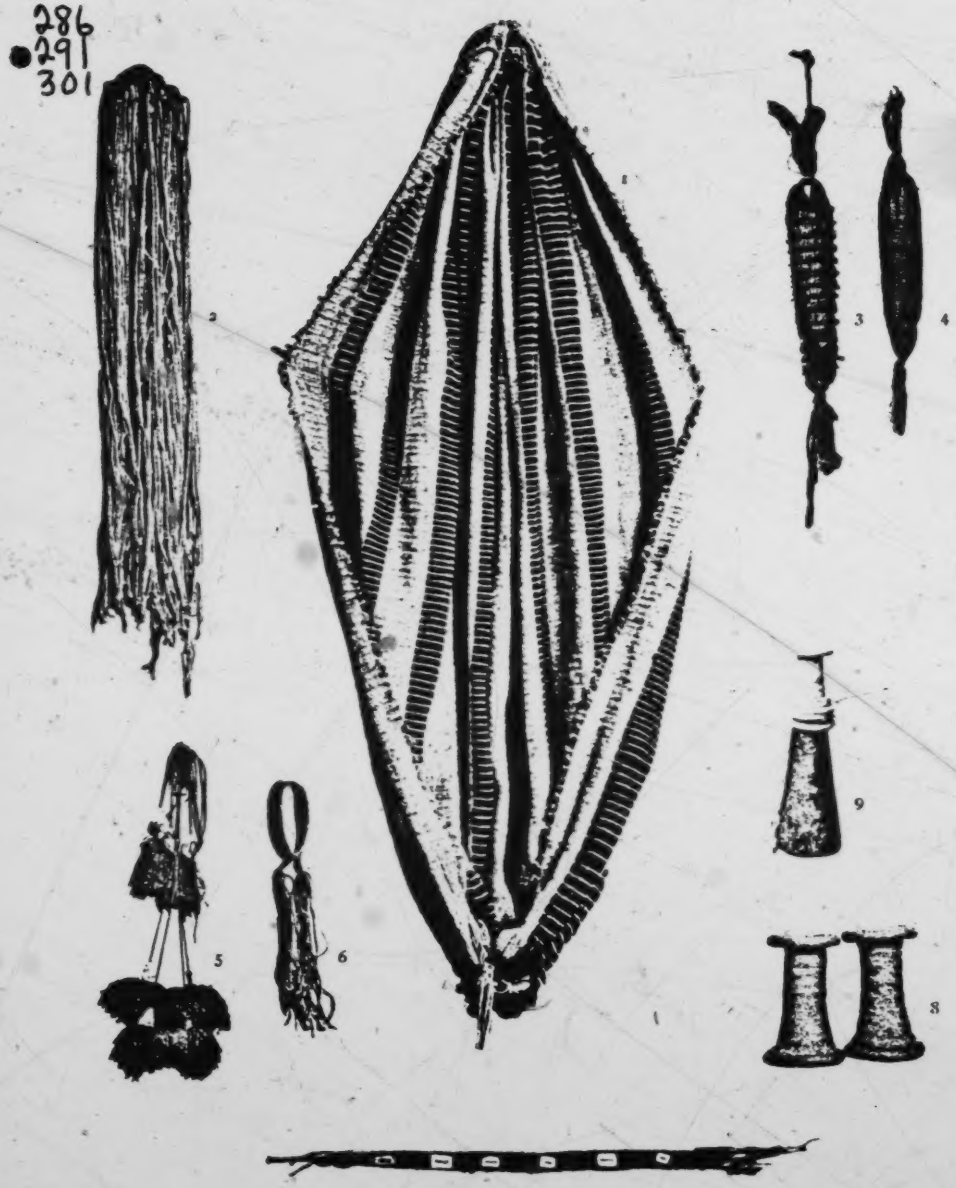

5: Krause--i E-5 (1908) 1911 SP9 Caraja SP9

Plate I

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Karajá boatman.

/Frontispiece facing the title page./

Plate 11

1. Dry-season hut of the Karajá.

2. Karajá village.

3. Karajá women smoking.

4. Karajá siblings.

/Pl. 11 faces p. 52./

5: Krause--6 E-5 (1908) 1911 SP9 Caraja SP9

Plate 12

1. Cooking place of the Karaja Indians.

2. Karajá boys.

3. Mask hut in Village 7 (South Horde).

4. Karajá women and girls.

/Plate 12 faces p. 56./

Plate 15

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[482]

1. Youth in full ornamentation. Karajá.

3. Back-basket carrier. Karajá.

2. A Karajá youth's braid wrapped in bast.

4a. Youths with braids wrapped in red cotton cord.

4b. The same youths from the front.

/Pl. 15 faces p. 68./

Plate 16

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Painted Karajá maiden.

/Pl. 16 faces p. 72./

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Plate 17

Karajá Indians.

/Pl. 17 faces p. 76./

5: Krause--11 E-5 (1908) 1911 SP9 Caraja SP9

14p 391 516 854 ↓ 340 ↑
14p 391 516 ↓ 231 ↑

Plate 30

1. Houses of the Šavajé on Bananal.

2. Village bird of the Šavajé.

3. Šavajé women and children.

4. Šavajé men and youths.

/Pl. 30 faces p. 136./

5: Krause--19 E-5 (1908) 1911 SP9 Caraja SP9
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/Ill. 10 appears on p. 138./

Ill. 10. Savajé challenge-dance for a wrestling match. On the right, the Karajá. In front, the two paths on which the masked dances take place. Drawn from a photograph.

S: Krause--28 E-5 (1908) 1911 SP9 Caraja SP9

/Ill. 11 appears on p. 139./

29/516/526

S. Krause--29 E-5 (1908) 1911 SF9 Caraja SP9

Ill. 11. Wrestling match between Karajá (right) and Šavajé (left). Drawn from a photograph.

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Plate 36

1. Three Karajá men.

2. Youth, boy, man. Karajá.

5: Krause--47 F-5 (1908) 1911 SP9 Caraja SP9

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1. Karajá youths.

[854]

2. Karajá women and children.

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Plate 38

1. Two men, a youth, two boys. Karajá.

2. Painted boy. Karajá.

5: Krause--61 E-5 (1908) 1911 SP9 Caraja SP9

Plate 41

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1 Shade roof, mat wall behind it.

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2. Unfinished village. mat-wall camp beside newly built hut.

/204 cont./

4. Clothing.

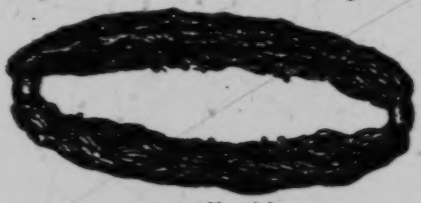
•291 Clothing of the men. The male sex wears but little clothing. While children and boys go about completely naked, the youths and men wear the penis and hip cord as their only clothing.

[283] The penis cord (notekana, nõõdakãn; from nõõ = penis, wãdãkana = belt) is a long, red (1), sometimes also black cotton

1. All three specimens in Ehrenreich's collection are black.

string which is wound roll-like around the foreskin drawn forward over the glans. The penis is thereby pushed back and takes on a spherical appearance, so that the scrotum looks like three balls with a small roll standing obliquely upright (Pl. 36; 38; 43).

[834] The cord is put on at the age of nine or ten, in other words, at the beginning of puberty, and, according to the unanimous statements of the Indians, it has the purpose of hiding the glans from the eyes of the women. Perhaps however, this is a secondary



Ill. 29.
Cotton belt of the smallest girls.

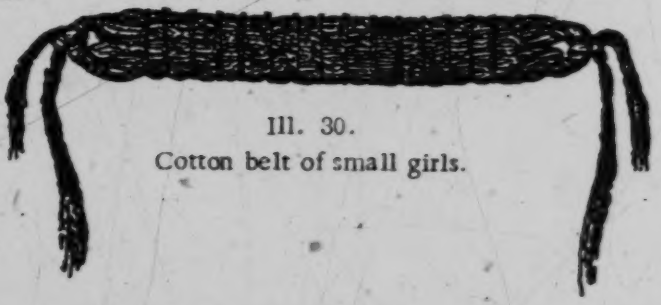
feeling of modesty originating from the constant covering for the purpose of protection.

In combination with the penis cord, the older youths /205/ and the men wear the hip cord (ẽtũ), whereas children, boys, and younger people do not put it on. Not all men, however, wear it, or perhaps not always. This seems to be left to the discretion of the individual (Pls. 36-38, 43-44).

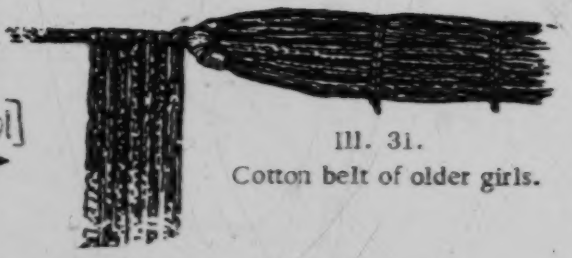
/205 cont./

It consists of a red cotton string one to two meters long and from 0.2-0.3 centimeters wide, which is either twisted out of two threads or plaited with four edges.

Whether it was connected in any way with the penis cord in former times could no longer be determined. From a second name for it, nŏhŏmŏdĭ (from nŏŏ = penis), one might perhaps conclude this. In any case, Königswald's statement (Globus, Vol. 94, p. 223) that it serves as a penis support is not conclusive.



Ill. 30.
Cotton belt of small girls.



Ill. 31.
Cotton belt of older girls.

Ill. 32.
Youth with bast band. Drawn from a photograph.

On the other hand, it sometimes serves for fastening small implements to it. Knives are commonly stuck through it at the back; one man shoved a piece of tobacco given to him, out of lack of a pocket, simply under the hip cord at the small of his back.

/205 cont./

291 283 Clothing of the women. In contrast to the male sex, the female one is clothed from youth onward, and, to be sure, in childhood with belts of black cotton (wädakäna). The older the girl becomes, the tighter and stronger the belt that is worn. The smallest children wear only a couple of black strings wrapped around horizontally, which are joined by a cross-thread, and the ends of which are knotted in front so that /206/ the fringes hang down in a small bundle (Ill. 29). Smaller girls from two to five years old wear loosely interlaced belts likewise tied in front. [284] The horizontal threads of the plaiting are knotted looplike at the ends, and into this loop are tied other cotton threads which serve to tie the belt together and at the same time form the bundle of fringe /Ills. 33-36 appear here/ /207/ (Ill. 30; Pl. 11, Ill. 4). Older girls from about five to ten years old already wear more tightly plaited belts, on which separate tie strands are likewise knotted in the loops, but from these strands separate bunches of fringe hang down (Ill. 31). From then until puberty the girls wear tightly and strongly plaited cotton belts. The tie strands are drawn through the two loops, but bear no fringe. In- [287] stead, a gray tree-bast apron is drawn through the belt, which hangs down in front, is pulled between the legs, and is again fastened to the belt in the back (Pl. 18; Pl. 51, Ill. 2).

291 287 [314] With the onset of maturity, the female sex dons bands made of the bast of the gameleira. There are three kinds of such bands:

1. of red bast from a long-leafed tree (ämbūòdä),
2. of reddish bast (ändähūlë o ïnaùdù),
3. of white bast, from a round-leaved tree (hïdëūlë), the Apeiba jangada, according to Ehrenreich.

These bands are made in the following way: with an edged stone the men cut the outer bark fom pieces of trees hewed to the desired length. Later the bast is sit open lengthwise, peeled off, and soaked. Then it is folded together by the women, laid on an inverted mortar, and pounded with a flat rubble stone or an old stone ax.

[TEXT CONTINUES ON P. 92]

/207 cont./

291 The bands are worn in the following manner: one end is held against the small of the back, then the band is wound around the body and the long end is twisted with the short end; in this way the belt is secured. The long end is drawn between the legs and twisted into a roll and is then drawn in its full width from below through the belt in front and falls down over it in front. This end is now worn either hanging down to the knee or to the ground, or else it is again drawn between the legs, this time, however, in its full width, and is pulled up in back, a procedure which is used particularly when the women wish to sit down (Pl. 12, Ill. 4; Pl. 16; 17; 42).

292 Besides this clothing worn constantly, there are a few articles of clothing worn only temporarily for special purposes. These are the following:

293 The eye-shade (ō(ŏ)dĭ, ŏdji). It is worn only by the male sex. [1887] The original form of this protection is probably to be seen in the bast band (Ill. 32) which the Indians sometimes wrapped around their hair (in cases of death, in sickness). The true eye-shade [824] consists of an oaguassu /babassu/ palm leaf, the pinnae of which are plaited together. In the simplest form, the ends of these 292 pinnae jut out free at the top (Ills. 33 and 34). This eye-shade 293 has passed through a development up to the complete hat: the 285 upper pinnae ends are likewise plaited, and to be sure, into a cylinder open at the top (Ill. 35). Among the Sambioá, Ehrenreich observed such a cylindrical hat (taă), which was already /208/ closed at the top by plaiting (Berlin 3904). This final form was not represented among the Karajá; on the other hand, they had two other forms: first, a ring-shaped, wide-brimmed eye-shade plaited out of bast, with a stiff brim and a chin cord (Ill. 36), and then regular hats of plaited bast strips which are sewed together spirally (Pl. 43, Ill. 3). The method of plaiting these [1907] strips is purely Indian, but the shape of the hats probably goes back to Brazilian influence, as the name (săpēo, Braz. chapeo) 292 shows. These eye-shades and hats are worn as a protection from 293 the sun and only by married men; I only rarely saw any, however.

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1. Women's clothing and hair style.

2. Karajá women and children.

3. Karajá women and children.

5: Krause--101 E-5 (1908) 1911 SP9 Caraja SP9

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1. Youth in typical attire.

2. Boy with close-cropped hair and hair-wreath.

142
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516

3. Karajá men with straw hat and tobacco pipe.

[E96]

149
291
301
308
516

1. Karajá youths.

2. Karajá youth and boy.

5: Krause--102 E-5 (1908) 1911 SP9 Caraja SP9

/213 cont./

386
[438]
[415]

Ill. 40.a, b.
Urucú oil-color in trade packaging.

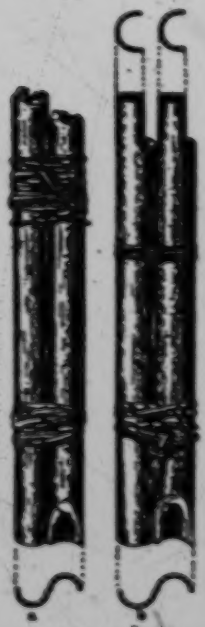
Ill. 41.a, b.
Color bowls.

302 413 a serpentine line (bûlti; according to Kuriśi, however, naûĕkiĕlăzi = ostrich crown-tuft). These stamps are usually only one-sided (Ill. 42a); only once did I come across a two-sided stamp, which at one end bore the serpentine line, at the other two semi-circles, one above the other (Ill. 42b). The boy in Ill. 2 on Plate 38 is painted with the serpentine-line stamp.

302 In the painting we distinguish between full painting and patterning.

[291] The full painting "is their suit of clothes" (Kuriśi's statement); "it protects them from mosquitoes just as their suit does for the Christians" (Mauzí's statement).

The patterning, on the other hand, is executed only for special occasions. It is a kind of festive ornamentation. For [609] receiving strangers, for example, the villagers paint themselves with red and black designs; the arriving strangers also paint themselves before they /214/ enter the village, even if they only draw a black eye-band from ear to ear with soot scraped from the charred Campo trees.



Ill. 42 a, b.
Genipap stamps.

5. Krause- 139 E-5 (1908) 1911 SP9 Carapa SP9

2. Hindhead wheel.

4. Plaited disk for the hindhead wheel.

1. Manner of wearing the hindhead wheel.

3. Hindhead wheel.

5. Wooden disk for the hindhead wheel.

/327 cont./

washed once more and again rubbed. After this it is wrapped in a small net covering. Deformed children (blind ones, too) are drowned in the river by the mother; this is not regarded as wrong. Only well-formed children are raised, even when they are all girls. Nothing could be learned about the treatment of twins; such a case had "not yet occurred." The families, on the average, have two to four /328/ children; five are already regarded as many. There are said to be even more children in one family, however. The child is nursed for several years, and even children five or six years old still run to their mother in order to appease their hunger.

Children are given their names at birth by the grandparents on the paternal and maternal side. They keep these names all through life. Many Karajá bore Christian names, which were given them by the Brazilian boatmen; there are said to be only one or two actually baptized Karajá in São José. I obtained quite a number of given names for persons of both sexes; unfortunately, translations of them could not be obtained. It is only in the following names that familiar syllables may be separated out: mãŭzĭ = addition to pottery clay (see above, p. 209); kũlĭ = tapir; ănănlŏã = cat; ănlŭãzĭ = jaguar-zi (zi = egg; possibly misheard for ti = bone). For the rest of the names, see the word list /untranslated; see the foreign text, pp. 454-455/.

Soon after birth the children have their ear lobes pierced for the insertion of the ear tulips (kũădjŭ), which are later replaced by the ear rods; it is only later that the lip-hole is pierced for the boys. Both procedures take place without any further ceremony.

The boys run about naked; girls wear a black string-belt. It is only at the age of 9-12 that the boys tie the penis up and the girls hang the bast apron over the belt. From then on the boys live with the young men. As insignia the children wear arm cuffs, calf and ankle bands, the latter of which are already removed by the boys at the age of six to eight years.

/329 cont./

000 go fishing, but loitered around me in the camp). Children obey
593 their parents implicitly, and even adults still unquestioningly follow the advice of their mothers. Thus, Pedro's mother gave him the following good advice on his journey (Pedro was a widower with three children): Do not lend money (Pedro therefore flatly refused the attempts to borrow on the part of other comrades, with the argument that his mother had forbidden it); do not bring back a wife (in this respect, too, Pedro obeyed his mother and refused several attempts at matchmaking); men who run after women grow lean, but a person who eats a great deal grows fat.

Legally, too, parents, especially the mother, seem to retain authority over their grown sons. For I was obliged to conduct with his mother the final negotiations about Pedro's taking his children along. I did not negotiate at all with Pedro himself.

859 The result of this rearing is that the children are never ill-behaved and seldom quarrel among themselves; they are merry and gay and soon trusting toward the stranger, without being guilty of rude familiarity.

576 In general, great value is put on dignified and polite behavior. In the huts, the members of the family were separately
[126] introduced to me. When, in the evening beside the fire, I wanted to write down their information, they blew upon a chunk of wood and held it up to me in order to give me light. When they were looking for honey on the way, they always brought me part of it in a piece of tree bark.

514 Modesty is part of the Indians' good behavior. Defecation takes place far outside the village, if possible hidden from the
[291] glances of others. When a girl about eight years old was supposed to sell me her string belt, she ran behind the nearest mat wall, put on a new one there, and then brought me the old one. It is only in farting that they are somewhat more negligent. Loud sounds are greeted with laughter or accompanied by dog-barks. In some places this seemed actually to be good form, and one would outdo the other. On the other hand, foul smells were taken amiss; they would all glance indignantly at the presumed offender and would give expression to their annoyance with disapproving bw and hm̃ sounds.

/355 cont./

292 Karajá, the Šavajé are supposed to make such coverings, whereas the coverings with a wide, black center stripe come, not from the Šavajé, but from the Tapirapé.

184 [301] Even the smallest girls already wore firmly plaited, black belts which correspond to those of the Karajá. I did not see anywhere the loosely plaited string belts (Karajá, Ills. 30 and 31).

[291] Adult women wore the bast apron, called hăbĭŏdă here, made mostly out of white and only rarely of reddish bast.

303 184 [302] The hair style does not show anything that is foreign to the Karajá. The combs are plaited by the men in the same manner as among the Karajá. Forms and designs correspond to the others; the decorating by means of feather clusters or bundles of cotton is rare, however.

[304] → The side cross-threads are also often absent.

302 184 Body painting is identical with that of the Karajá. As oil, coconut oil is used; as color, chiefly urucŭ, which, with the seeds removed, is stored in huge hollow gourds.

Ill. 189 a, b.
Scarifier (b = back side).

301

Ill. 190.
Ear rod.

304 Scarification is also customary among the Šavajé. The instrument for it (lālēdjŭ; Ill. 189), however, is covered with a thin coating of wax on the entire back side (cf. Ehrenreich's specimens, Berlin 3953 a b, from the Karajá).

515 As for body care, it should be remarked that the Šavajé go to bathe in the lake every morning at sunrise, even when there is heavy fog over the water and it is very cold. They then warm and dry themselves at the hearth fire in the hut.

6:Cook M-3,4 (ca. 1900) 1909
SP9 Caraja SP9

123 less strange to them than they did to me. Charles Darwin describes the deep feelings he experienced when he found himself face to face for the first time with primitive man. I, too, can never forget the hour when I first gazed upon man in his primitive state. The memory of it will ever remain vivid, and as one of the most interesting experiences of my life. One could easily imagine, at first, that he belonged to a lower order of creatures than the *homo sapien*. If so, better acquaintance soon revealed him to be truly a man in every respect—a true human soul, though far from God in the jungles of ignorance and superstition—one of the lost ones whom Christ came to seek and to save.

291 [302] The men were entirely nude, and painted from head to foot a dull, yellowish red with a mixture of fish oil and the fruit of the burity-palm. The women were painted like the men, but wore an item of covering made of a strip of inner bark eight feet long and ten inches broad. It is passed around the body and between the legs, and hangs down in front like an apron. At a distance, it resembles a strip of brown canvas. It is beaten and worked, when taken from the tree, until it has some degree of flexibility. Nevertheless, it must be uncomfortable to wear.

764 A Karayá died while we were detained at São José. We were made aware of the event by the incessant howling, wailing and loud lamentations of the female relatives of the deceased. Visiting the hut of mourning at dawn, we found the family busy decorating the corpse for burial by gumming rings of white feathers around the limbs, wailing and chanting as they worked. Afterward, the body was rolled in the palm-leaf mat which had been the bed of the deceased during life, placed in a canoe, and taken down the river to the tribal cemetery. Karayá funerals will be more fully described in future pages.

6:Cook M-3,4 (ca. 1900) 1909
SP9 Caraja SP9

"Monkey."
"What are you going to do with him?"
"Eat him—me like him much."
"How did you catch him?"
"Me shoot him with an arrow."

Continuing our voyage at dawn, we encountered before noon another cluster of Karayá huts on a sand island. Before we could get to shore, the natives ran out into the water to meet us, and surrounding our canoes, eagerly offered us balls of black beeswax and pottery in trade for what they supposed we had. It was amusing to see a Karayá couple trying to make a trade with our only woman voyager for a man's gauze undershirt. I could not but think of how the poor savage would appear with only that shirt on. He wanted it, he motioned, to shield himself from the cold at night, and from the flies by day.

We passed the next night at another group of huts on the sand. These Karayá who were very cordial, were expecting us for the news of our approach had preceded us; so they gave us a royal welcome. The *mayor of the city*—the chief of the local horde—appeared arrayed in a complete suit of civilian's clothes, consisting of white linen trousers and vest, black coat and hat. These he wore merely as decorations, not as a covering, for these people consider themselves fully and properly dressed without any such apparel. It was a remarkable sight indeed to us to descry in the gloaming, as we approached the land, what appeared to be a well-dressed representative of advanced civilization entirely alone in a remote, howling wilderness, surrounded by nude and painted savages. He had obtained these garments somewhere from a trading boat. We were escorted in state to a large hut where were assembled all the human inhabitants of the island; and after the reception, we witnessed the wrestling game of which the Karayá are very fond, which will be described fully in future pages.

The same night, as I was sleeping soundly in the open air in my hammock, which was swung between two stakes

6:Cook M-3,4 (ca. 1900) 1909
SP9 Caraja SP9

truded below the coat. They eyed it carefully from head to foot, riveting their gaze for a moment on the feet, then slyly opened the hood a little to peer in; and when they saw the physiognomy of their savage brother with nearly all the paint wore off, grinning at them from away back in the dark, they were highly amused.

A Karayá village we visited near the mouth of the Rio das Mortes—River of the Deaths—is so remote and out of touch with civilization that the inhabitants understand scarcely anything of the Brazilian language. Nor are they cordial to strangers, regarding them, instead, with suspicion, for the reason that they are subject to attacks by the Chavante Indians who live up the Rio das Mortes. While we were calling here, one of the women sought to obtain a shirt from me for her young son. To make me understand what she wanted, she used the sign language, imitating one's movements when a mosquito bites one on the shoulder and he crushes it, the drawing on of a shirt, and the feeling of contentment that "mosquito no bite more."

My umbrella aroused the curiosity of the savages wherever we went. Knowing that it opened somehow, one of them took it once and stood it point downward, apparently expecting it to open. As it did not do so, he passed it to me to show him and his companions how it worked. As I opened it suddenly and it spread its wings, like some old, black goblin about to fly on an evil errand, the women uttered a low scream of fear and surprise. They often felt of my linen coat and trousers, and my shirt, then made signs to me that these articles were very good to protect one from the flies and mosquitoes. They evidently thought that this was my only reason for wearing clothes. They also fingered my hat and boots, and pulled my mustache to ascertain if it were real, or false, and gazed at me as I wrote my journals for writing was a mystery to them. To many of them I was a freak well worth going a long way to see.

The Christmas season occurred while we were in the savage world of the Araguaya. What an extraordinary Christ-

6:Cook M-3,4 (ca. 1900) 1909
SP9 Caraja SP9

Brazil.

Both sexes have a blue ring tattooed under the eye, forming a deep ugly scar, which is the special distinguishing mark of the tribe. 304 619

The Karayá take good care of the body, bathing many times each day—though this is more to cool and refresh themselves, and for sport—keep the hair well combed, and pull out the sparse beard. They formerly used the teeth of the piránha fish as a kind of saw with which to cut the hair, but they now have scissors. 515 302 412 237

As already stated, the men wear no clothing, or covering whatever. The sash, or apron, worn by the women, is made of the inner bark of the jangáda tree. It is prepared for use by first soaking it a day or two in water, then pounding it with flat stones, and finally drying it. When the wearer of this primitive apron sits, she passes it back between the limbs and sits upon it. Besides this costume, both sexes wear various armlets, wristlets and leglets, as ornaments, which are peculiar to each division of the tribe. Soon after birth, the child's wrists and legs below the knees, are adorned with broad bands made by weaving together cotton cordage on the limbs themselves; while a black cotton band girts the body as a bandage. When the infant is a few months old, these articles are removed, and broad cotton wristlets, leglets and anklets are woven on the limbs, a tassel of cotton cords being attached to the leglets. The boys wear the leglets, or garterlets, until the lip is pierced, while the girls wear them until married. The wristlets worn by adults, cover nearly the whole forearm. They are not put aside until after marriage, and many females wear them until the first child is born. When one of the couple dies, the survivor puts the wristlets on again. This custom has come down from the ancients. As the wristlets and leglets are usually woven on the limbs themselves, they cannot be removed without being cut off. For this reason, they are never removed, nor washed until finally thrown aside. But I found the Karayá quite ready to cut these articles off and give them to me in exchange for some articles I had which took their fancy. 291 [287] 301 [184] [283] [286] [437] [439]